



The Newman reservation must be mailed before midnight . . .

February 13, 1982

. . . to qualify for the lowest purchase price.

Ms. Evelyn Newman
40 Kings Hwy N.
St Louis, MO 63108

January 8, 1982

Dear Ms. Newman:

It is my pleasure to invite you to participate in a publishing venture of great historical and artistic significance. A venture, Ms. Newman, from which you will derive both enjoyment and profit. A venture which will finally come to fruition in September 1982, with the international publication of --

Paper Currency 1680-1900: The History and Romance of the North American Bank Note.

This extraordinary, complex and rewarding publishing task has taken more than five years to accomplish. In fact, an entirely new form of printing had to be created before this truly handsome and authoritative volume could even be prepared for press.

And now, the moment is here.

At 11:15 AM, on the morning of September 1, 1982, the years of preparation will come to an end. The research, the writing, the editing, the designing, the typesetting, the photography, the illustrations, the color separations, the finely etched master plates -- all will come together as this immense undertaking actually "goes on press." (It will be at least four weeks before the first copy will be ready for binding. And another ten days until the Volume Number One is ready for presentation to the author.)

Ms. Newman, I urge you to look through the enclosed color folder now.
To get a glimpse -- but only a glimpse -- of Paper Currency 1680-1900: The History and Romance of the North American Bank Note.

Then, before February 13, 1982, your special reservation card should be mailed to us in the postage paid return envelope enclosed. There is a truly excellent reason for my request:

(For an exclusive \$30.00 savings, please see page two, Ms. Newman.)

Ms. Evelyn Newman

January 8, 1982

If you will reserve a first-edition copy of this handsome and important volume before we go on press, you will be helping Mintmark to virtually pinpoint its print run. There are evident economies to be effected by this, and our policy is to pass part of this saving on to you by way of a never-to-be-repeated \$30.00 discount. If, that is, you decide to purchase the work after you have examined it without risk for 30 days.

These, Ms. Newman, are the exact terms of our offer and its accompanying guarantee:

If your reservation card is postmarked before midnight, February 13, 1982, we will mail you a first-edition copy of Paper Currency 1680-1900: The History and Romance of the North American Bank Note in September 1982, the official international publishing date.

Read it at your leisure. Take as long as 30 days, if you wish, to examine the brightly written, authoritative text and the 400 superb full-color, full-size plates.

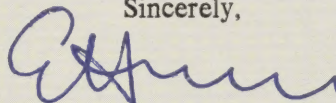
Should you decide that this important work is not for you, merely send it back to us -- collect -- within 30 days of receipt. There will be no further obligation whatsoever.

If, on the other hand, you decide to add this volume to your permanent collection, your invoice will be for only \$95.00, plus a small amount (less than \$5) for postage and handling. AFTER PUBLICATION, Ms. Newman, this truly significant volume will be available from Mintmark for \$125.00. No less.

In truth, then, you may reserve your purchasing decision until after you have examined the volume. Please do not send any payment now; only your decision to review the book for yourself.

And note, please, that this offer becomes invalid at 12:01 AM, February 14, 1982.

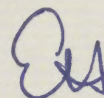
Sincerely,



Ernest Herzig
President

EH:slpp

P.S. A strictly limited edition of only 990 numbered, signed, slipcased leather-bound volumes will also be made available on a priority basis with 50% deposit required. You are invited to examine this unique work of art too, Ms. Newman. It carries a \$300.00 saving privilege if you reserve a copy now. And the same guarantee of satisfaction. (Please see the folder and reservation form for details.)



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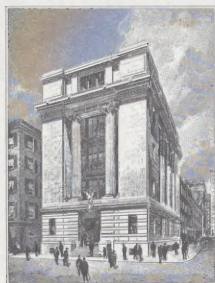
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Signature Walter W. Newman

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SALVATORE F. D'AMATO
PRESIDENT

AMERICAN BANK NOTE COMPANY

70 BROAD STREET, NEW YORK, N.Y. 10004

TELEPHONE: (212) 425-5100

CABLE ADDRESS "BANKNOTE" NEW YORK

Dear Collector:

A few months ago, Mr. Ernest Herzig, President of Mintmark Press, came to our offices to acquaint us with Dr. Haxby's extraordinary book. We were impressed and excited about the scope of the book, the authority of its author and the beauty of the design of the volume itself.

Mr. Herzig asked us if we would become associated in the publication of this book, but we refused to do so until we had personally visited the Mintmark Press.

When we made that visit, I was struck by the creativity of this publishing company and by the artistry and integrity of its people. Their absolute commitment to quality and detail was attested to by their collection of the superb volumes they have produced in the past.

What finally convinced us, however, was seeing the truly excellent color work that Mintmark can produce.

American Bank Note Company is proud to be associated with such a significant publishing event. We commend to you this very special book.

Sincerely,

President

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Please read this message

from the President of

the American Bank Note Company.

PAPER CURRENCY 1680-1900

**The History and
Romance of
the North American
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*—A uniquely magnificent achievement of the
book printing and binding arts—*

JAMES A. HAXBY

Paper Currency
1680-1900

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— *First publication announcement for* —

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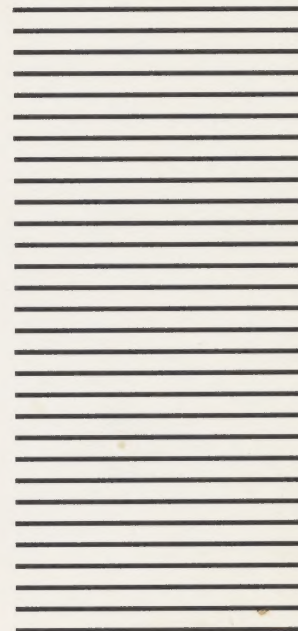
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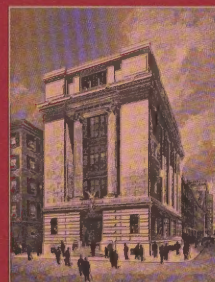
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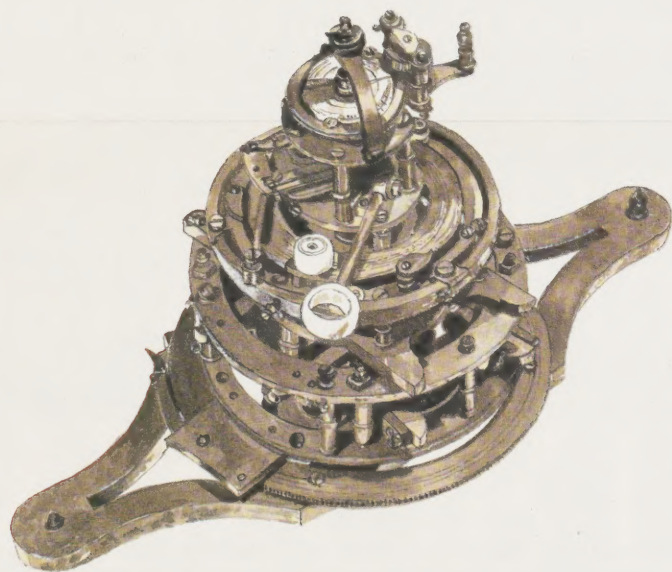
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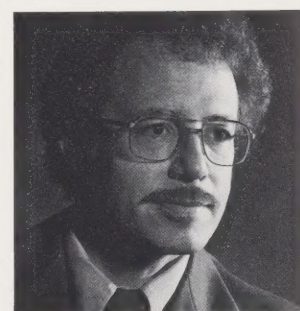
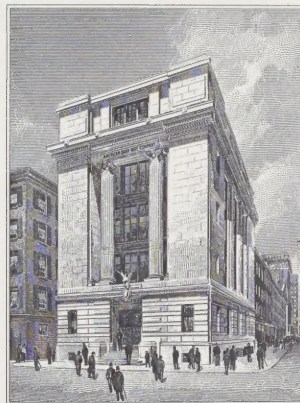


A Living History; The Beat Goes On.

The Mintmark Press of Toronto, in cooperation with The American Bank Note Company in New York, has prepared a truly magnificent volume of great historical importance. The volume celebrates the living history of paper currency in Canada, the United States, and Mexico.

The work is entitled **PAPER CURRENCY 1680-1900: THE HISTORY AND ROMANCE OF THE NORTH AMERICAN BANK NOTE**. And while evidently a volume of great and enduring beauty, it is also a work of unsurpassed scholarship.

Dr. James Haxby. The author of this landmark volume is former Deputy Curator of The National Currency Collection of the Bank of Canada. Dr. Haxby serves as Consultant for the American Numismatic Association Certification Service, and has received numerous awards for his continuous contributions to numismatic research. Most recently, Dr. Haxby was given the coveted 1978 Royal Canadian Mint Award.



A History of Human Achievements; A History of Human Foibles.

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If you look behind the surface of things to find the true significance of events...if your bent is toward the thoughtful, the enduring values—rather than toward the facade of life...if your investment interests are for the long term...this towering volume deserves a place among your most prized possessions. (And you will profit thereby.)



If there is a "theme" to this epic volume, it is—unquestionably—INGENUITY.

In all candor, this is a history of COUNTERFEITERS too. Paper Currency 1680-1900: The History and Romance of the North American Bank Note celebrates the advances and the setbacks of commercial paper in "the Americas." While hundreds of banks in pioneer days issued money with a view toward creating stable, unique, memorable currency...counterfeiters popped up to respond instantly with exact (and delightfully inexact) copies that made them rich. (They fooled the unwary. And the wise.)



A Risk-Free Offer:

Read this folder carefully, please. It has been prepared in the hope that you will find the concept of this handsome casebound volume exciting, and well worth reserving. Publication is scheduled for September 1982, and—if you choose to reserve a first-edition copy now—a substantial saving can be yours. (See the enclosed reservation form.)

RISK-FREE OFFER: If you place a reservation for **Paper Currency 1680-1900: The History and Romance of The North American Bank Note** by mailing the enclosed card, you will be entitled to a **30-day risk-free examination of your volume**. Look it over; read it; show it to your friends...then **send it back collect** if you become dissatisfied for any reason whatsoever. There will be **NO FURTHER OBLIGATION**.

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THE CHAOS, THE CONFLICT, THE ABSORBING HUMAN STORY OF PAPER CURRENCY IN THE AMERICAS

An outline for the serious reader
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More than 400 bank notes will be reproduced full size, in full color, by a unique “screenless” method (see below) which renders the reproductions almost indistinguishable from the originals. It is important to point out that these superb reproductions do not merely decorate Dr. Haxby’s text...they illuminate and enhance the lively, eminently readable (often whimsical) comments made by this eminent scholar.

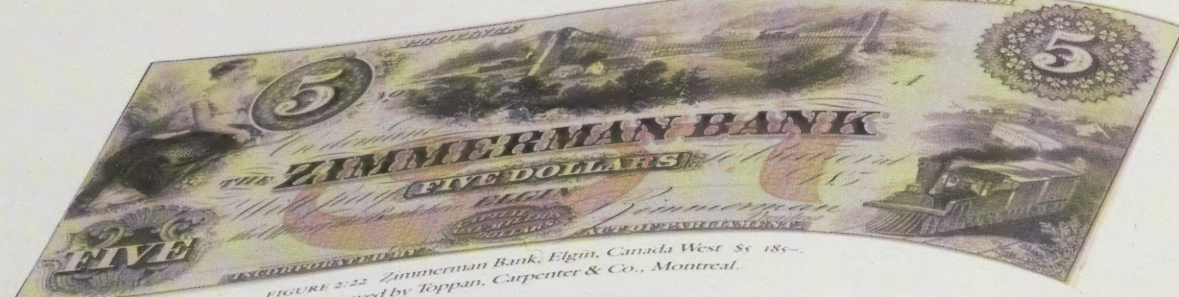
HAXBY Paper Currency 1680-1900 MINT

JAMES A. HAXBY

Paper Currency 1680-1900



The History and Romance of the North American Bank Note



England had become fertile ground for counterfeiters. The Bank of England's old-fashioned notes were comparatively easy to imitate, and between 1801 and 1810 the number of counterfeit bank notes detected in England had increased by more than ten times. The Bank, reacting to public fury, had re-established its committee to study the security of bank notes and in 1818 a large cash prize was offered for the most suitable plan. Jacob Perkins, meanwhile, was still associated with the Philadelphia firm of Murray, Draper, Fairman & Co., which in March 1818 changed its name to Murray, Fairman & Co. In England, Perkins' friends and representative, J. C. Dyer had been working for some time to sell the Bank of England Perkins' "sidereography," which was what he called his process of engraving designs, employing rolls in duplicating engraved designs. When the Bank of England's cash prize was offered, Dyer wrote to Perkins, urging him to come to England to promote his system. In February, 1819, Perkins was in Washington, on business in connection with Murray, Fairman & Co.'s contract to print notes for the Bank of the United States. There he probably met Charles Bagot, the British Minister, who had been an enthusiastic supporter of Perkins' technology ever since they had first met in 1810. Following his trip to Washington, Perkins firmly resolved to go to

England. It was decided that the expedition would involve Perkins, Gideon Fairman, Asa Spencer, Charles Toppin, J. W. Carpenter, and some workmen, along with all the necessary equipment. The senior partner, George Murray, would remain with the business in Philadelphia. In mid-May Perkins and Toppin went to Newburyport to say goodbye to their families and friends and to pick up Spencer in New London and Murray, Fairman & Co., but he was desired as operator of the geometric lathe and other machines. The adventurers arrived in London in July and quickly set about finding quarters and erecting the equipment. The public response to Perkins & Fairman was enthusiastic, but the Bank of England's reception was much less so. Sir William Congreve, the Military Governor of the Bank, a member of the bank-note committee, had his own ideas for making bank notes inimitable. Both Perkins and Congreve were aggressive salesmen. Each perceived that his main opponent was the other. A fierce controversy raged, which spilled over into the newspapers. The English public was mostly on Perkins' side. In his bid for the prize—and, of course, for the eventual contract to print the Bank of England's notes—Perkins was able to argue that his process

allowed for uniformity in the notes, much more complicated (therefore harder to imitate) designs, and the speedy alteration of designs through the changing of the positions of separate elements. Sir William Congreve's plan differed considerably. It involved letterpress printing in two or more colours. Fig. 422, a proof for a bank-note back, shows his process. (This example was produced in Boston in the early 1830s.) The Congreve notes' hallmark was the perfect registration of the colours and design details crossing from one coloured area into another. Only by duplicating the original process could such

perfect results be obtained. Holes in the form of a stencil pattern were cut through a thick piece of brass or copper. The perforated sheet was next laid face down on a flat surface and a softer metal was melted and poured over it, filling the holes and covering the back. This produced two perfectly interlocking plates. Then the whole mass was turned over and a design was engraved on the flat face. The design was made to cross from areas of master plates were separated and cast copies of them were placed in a special press (Fig. 422, bottom), which inked each with a different colour

Editorial Outline for this Astonishingly Useful & Handsome Volume

I. Introduction:

- Kinds of Circulating Paper
- Institutions That Have Acted As Banks
- The Anatomy of the Bank Note
- Types of Printing Employed in Bank Note Production
- Kinds of Engraving Employed in Bank Note Production
- Inks and Papers Used for Bank Notes
- Bank Note Sheets
- Unusual Denominations

II. Early Style Issued Before 1815:

- The Development of Paper Money in Asia and Europe Before 1680

- Canadian Card Money of 1685-1760
- Treasury Notes of the Thirteen Colonies and the Continental Congress
- British North American Treasury Notes 1764-1812
- The First North American Bank Notes
- Army Bills

III. The Contributions of Jacob Perkins:

- Invention and Nature of the Stereotype Plate
- Invention of the Transfer Press
- Implications of Interchangeable Plugs in the Plates
- The Success of Perkins' Notes in the United States
- Attempts to Gain Printing Contract for the Bank of England

IV. Contributions of the Durands:

- Invention of the Geometric Lathe
- Artistic Improvements

V. Stylistic Changes Throughout the Years:

- The 1820's
- The 1830's
- The 1840's
- The 1850's to 1860's
- The 1870's to 1900
- Late Use of Early Designs
- The Development of the Bank Note Back

VI. Anti-counterfeiting Devices:

- Complex Engraving
- Early Experiments in Two-Color Printing
- The Protector
- Printing the Face Plate in Unusual Colors
- Ormsby's Objection to the "Patchwork" System
- Tints and Other Later Developments

VII. Abuses of the System:

- Introduction

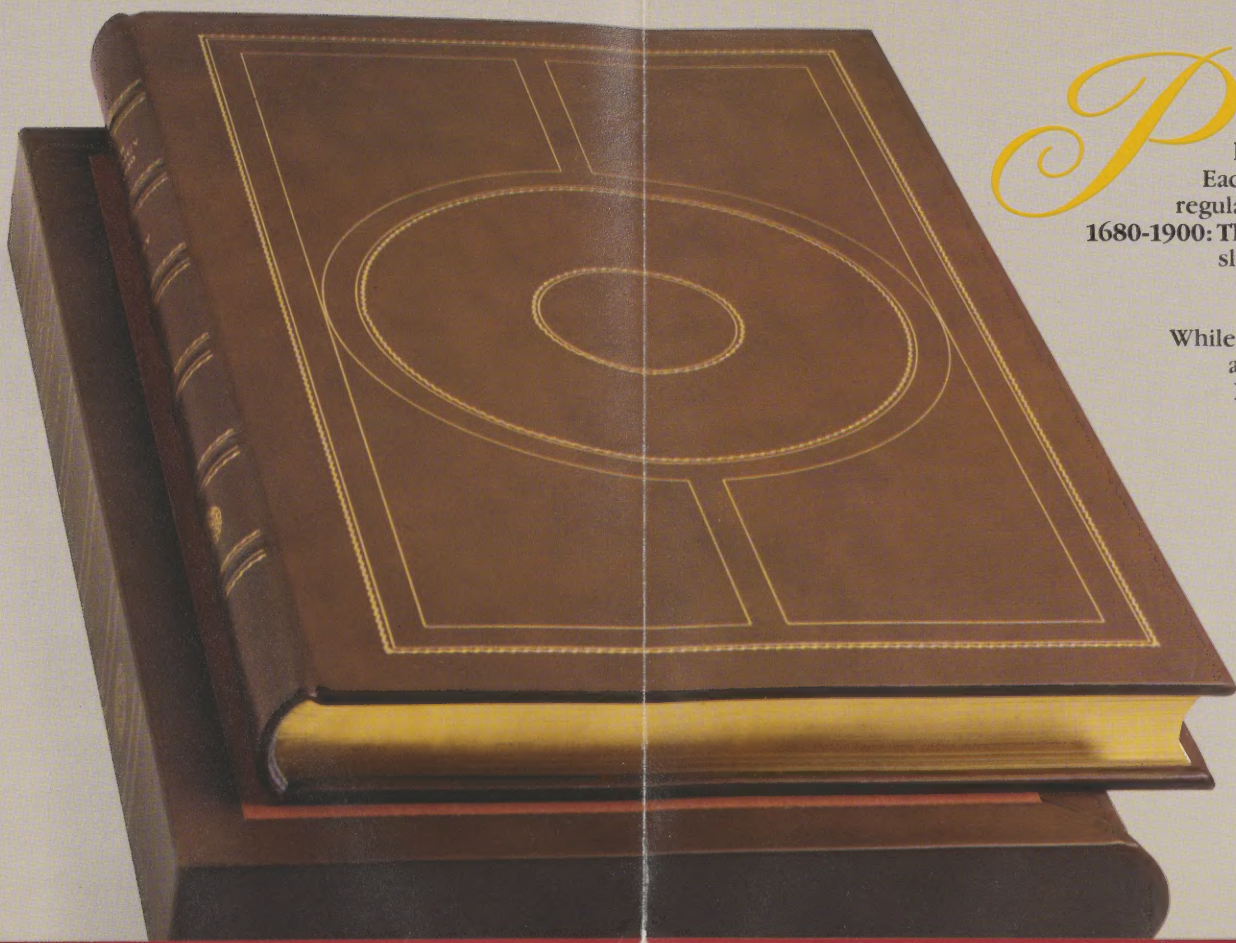
- Contemporary Publications Dealing with the Problem
- Notes on Sham or "Phantom" Banks
- "Wild Cat" Bank Notes
- Alterations Involving Genuine Notes or Plates
- Counterfeits
- Spurious Notes
- Ormsby Becomes a Counterfeiter
- At Last: Government Domination of Paper Money Issue

Sinetone (or screenless) Printing: Some 400 bank notes will be reproduced full size in **Paper Currency 1680-1900: The History and Romance of the North American Bank Note**. To assure the utmost fidelity, a unique new printing process has been used for all illustrations of bank notes in this work. Developed after many years of painstaking research by **Herzig Somerville** (Canada's leading producer of fine art printing, color reproduction, and color separations), the process is called **Sinetone**. Because no dot structure or screen is used, the result is the **most** lifelike reproduction achievable in the world today.

Size of this volume: 9 1/4 inches x 13 1/4 inches.

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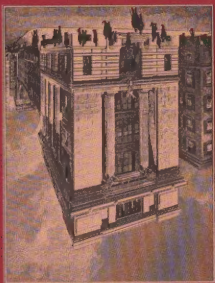
Published simultaneously with the trade edition, an admittedly expensive, extremely **limited edition** of 990 individually signed and numbered copies will be published. Each will be hand-bound in tooled leather, and measure 13-1/2 inches by 19 inches. (The regular edition measures 9-1/4" x 13-1/4".) Each limited edition copy of **Paper Currency 1680-1900: The History and Romance of the North American Bank Note** will be handsomely slip cased: The case will be border bound in matching leather with gold leaf lettering.

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